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The Daily Grind

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ON THE COVER

In the cavernous basement of the Butte Creek Mill, visitors get to see the inner workings of the mill which date back to 1872.

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The JEFFERSON MONTHLY Vol. 33 No. 4 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft
Managing Editor: Paul Westhelle
Design/Production: Impact Publications
Artscene Editor: Paul Christensen
Poetry Editors: Vince & Patty Wixon
Printing: Apple Press

JEFFERSON

MONTHLY

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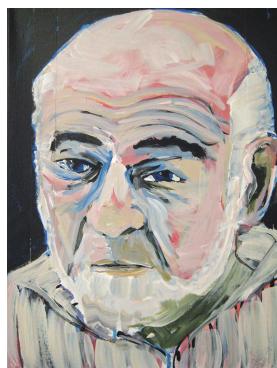
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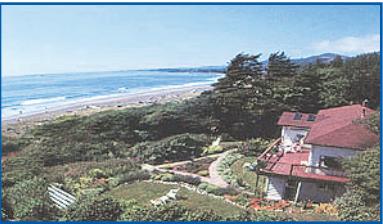
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"Garbage," art made with or painted on items normally thrown away, by Dianne Erickson is featured at the Marion Ady Art Building on the SOU campus (see Artscene p. 28 for details). Image: Sam Zell (painted on shoe box)



101-year-old ukulele virtuoso Bill Tapia takes the stage on April 25th at the Unitarian Center in Ashland (see Artscene p. 28 for details).

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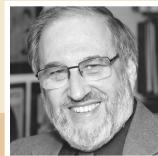
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Tuned In

Ronald Kramer

Stopping the Presses

For traditional journalists the news is increasingly grim. San Francisco, Denver and Seattle have all lost long-established daily newspapers in recent months and both San Francisco and Seattle have some prospect for losing their sole surviving daily papers in the coming months. Even the *New York Times*, which comes as close to a national newspaper as this country has, has mortgaged its Manhattan office building to generate cash to feed the paper's losses.

It's not hard to understand. Newspapers have always generated a majority of their revenue from ad sales, although circulation revenue has been important both as income as well as to support advertising revenue. Younger Americans increasingly don't turn to newspapers for information, which they

frequently gather from television or online sources. Circulation has suffered accordingly and, even before the current economic decline, newspapers were losing ad revenue to newer, online competitors. Newspapers must shoulder higher costs to produce and deliver a physical product to subscribers which puts them at a disadvantage compared to the electronic media. With the business climate darkening, causing negative consequences for all media which rely on advertising income, advertising flight from newspapers has significantly escalated - and dramatically accelerated the downward spiral which newspapers have been experiencing for a number of years.

It's hard for me to imagine a world

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The Daily Grind

By Jennifer Margulis

Butte Creek Mill Keeps History Alive

This road that goes past the mill was the military road from Jacksonville to Fort Klamath," explains Bob Russell, the owner of the Butte Creek Mill in Eagle Point. He's a tall man with a decidedly Oregon twang to his speech. He's wearing jeans and a black vest over a button-down light denim shirt. Bespectacled with tousled gray hair and a kid-in-a-candy-store smile, Russell is standing in front of the Butte Creek Mill on a misty morning in January. "In 1872 the mill was the only thing here, there was no Eagle Point, there was no Medford," he says, "but the cavalry went back and forth here because the Indian Wars were going on and the Indians came into the mill and traded leather goods and huckleberries, things like that, for flour."

I've long seen mention of the Butte Creek Mill—a short blurb in a travel guide to Oregon, a highway sign on the way to Crater Lake—but I've never visited. As a freelance travel writer, I'm often sent to faraway places that take more than one plane ride

to get to. But lately my editors have been asking for more local, US-focused stories. They've noticed that with the downturn in the economy more Americans are taking "staycations," traveling close to home to save money on transportation, hotel, and other costs. So I've been eager to discover interesting travel destinations close to home, which is why photographer Sean Bagshaw and I are at the Butte Creek Mill today.

Russell, who's 58, talks about the history of the mill and the surrounding area with contagious enthusiasm. He and his wife Debbie are the fifth owners of the mill in 137 years. The Daley's built and owned the mill in 1872; they sold out to the Holmes Bros. in about 1890. Then in about 1930, the Putnam family bought it and ran it until Peter Crandall bought it in 1970. The title was so convoluted that it wasn't till 1972 that Peter and his wife Cora took possession. Peter probably saved the mill from dying, Russell notes. In his early 50's at the time he purchased the mill, Crandall was

Russell, who's 58, talks about the history of the mill and the surrounding area with contagious enthusiasm.



Bob Russell lifts up whole wheat kernels in the hopper.

PHOTO: SEAN BAGSHAW WWW.OUTDOOREXPOSUREPHOTO.COM

most interested in the mechanics of the mill and just keeping the doors open; by the time he sold the mill to the Russells, he was in his 80's and experiencing health issues.

Pointing out a dilapidated rock building across the street, Russell tells us it was built by George Brown—the founder of Brownsboro, Oregon—as an icehouse in 1877. “We just bought that at the end of the summer, and we’re going to do something with it,” Russell says. He and his wife live across the street, in a 1911 craftsman that once belonged to Lottie Brown, one of George’s three children. The house had been a rental for 46 years when they bought it three years ago. They have been renovating it ever since, replacing rotted wood, cutting down the enormous holly and fir trees that were so overgrown the house was as cold and shaded as a cave, pulling out the white vinyl floors to restore the original hardwood, and taking down sheetrock to unveil the original classic craftsman style wood beams that had been painted over. Russell’s not sure exactly what he’s going to do with George Brown’s icehouse, which has been abandoned since 1910, but his plans include putting in a blacksmith shop.

Renovating old buildings and restoring antiques are two of Russell’s lifelong passions. A self-described “city boy” who grew up on Tillamook Street and 28th in Portland, Russell has spent most of his life working as a district salesman for Canon and, as he puts it, “living on an airplane.” But when he and his wife came down to Eagle Point on a foggy, wet December day and saw the mill for the first time, it was love at first sight. “We just turned our lives upside down,” he remembers. “We weren’t looking for a business or a move, we’d lived in Portland all our lives.” Two days later they put an offer on the mill. Thirty days later the details were worked out and the mill was slated to be theirs.

When Russell and his wife bought the mill in 2005, the 800 feet of creek frontage were so overgrown with blackberry bushes, weeds, wrecked cars, and broken refrigerators that you could not see the creek. Although Butte Creek Mill, which is the only gristmill still in operation and in Oregon, has been in continuous operation since 1872, the Russells have made enormous improvements to the mill itself and the buildings around it. We walk to the creek past a small garden of desiccated wheat stalks that are planted every year as a school project by

third graders who then harvest it and grind it into flour at the mill.

“Literally you couldn’t even walk where we’re standing,” Russell says, talking loudly over the roar of rushing water. It took more than three months to rip out the blackberry bushes and remove the rusty car bodies. Now there is a pathway that leads to picnic tables and a wide open space where visitors can enjoy a creekside view.

Little Butte Creek itself is an important tributary to the Rogue River for wild Chin-



PHOTO: SEAN BAGSHAW WWW.OUTDOOREXPOSUREPHOTO.COM

nook and steelhead and its waters are protected. Blue heron, wild turtles, river otter, beaver, deer, and salmon are among the wildlife Russell has seen near the creek. And it’s this water from Little Butte Creek that powers the mill itself. “In the old days the irrigators would suck the stream dry,” Russell says “but nowadays because our water right is number one priority the creek has water in it year round.” But the mill is not operated by a water wheel. “People expect to see a big waterwheel in the back,” Russell says, “but there’s never been one.” Instead, the pressure and weight of the water that flows into the 12-foot penstock from the millrace activates a turbine that runs the millwheels, belts, and pulleys. Visitors get to see this complicated system from inside when we go down into the mill’s cavernous basement.

But first we make a stop at the building next door, which Russell also owns. Once the Ladino Cheese Factory, the building is now a shop where Russell sells the antiques he has been collecting since he was a kid. The shop has embossed tin ceilings and Douglas fir tongue and groove floors. It’s crammed with curiosities: a teapot shaped like a camel with an African rider on top of the lid, a glass butter churn with metal paddles, a steam-powered peanut roasting machine from 1880, a child’s barber chair from

CONTINUED ON PAGE 16



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ABOVE: When school groups visit the mill, Russell teaches the children about nutrition and the importance of whole grain flour. Unlike at many other mills, the bran and the germ—the healthiest part of the flour—is never removed at Butte Creek Mill. **BELLOW:** The retail store sells everything from spices (not ground at the mill) to cornmeal mix.

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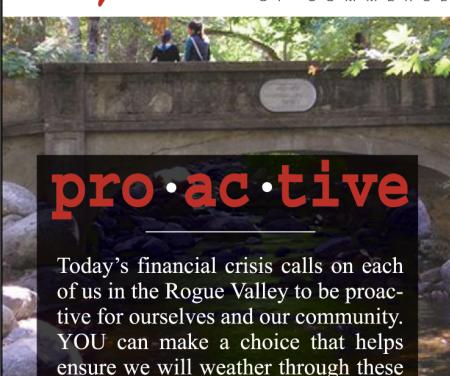
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Jefferson Almanac

Laura Vesta

Meadow Mouse

Yesterday my son was pursuing my land mate's cat with a shovel. The Cottage Grove sky was steely, but everywhere green is persistent and begun, the air a milder echo of what last month was still winter. A perfect day for mischief, but Xavier wasn't after the cat. He's eight this year, my boy, with earnest eyebrows and a handsome dimple. I could tell by the way he stooped that there was something necessary at hand.

A mouse, large and trembling rested neat against the cat's forepaws. It rolled limp against the shovel mouth and Xavier's lips were set. "It's still alive," he said, "it's breathing."

My kids are new to this country life but I am not. I know that sometimes you save the mouse/raccoon/fawn/squirrel, or even your own beloved companion dog. And sometimes you don't. The difference between a short death and a long suffering one is an important distinction when you are miles from anywhere. Xavier wanted to call the vet. His voice was steady but his breath came fast and hard in his chest. We talked, geese settling in the pond, the cat rubbing at the edges of our feet, the mouse shivering in the cup of the shovel.

Before Xavier was born there was only me. Now I am a trinity, doubled and tripled back through the genetic material of my children. All I do mirrors the world to them, and they are both, Xavier first, his sister a little later, coming into their own evaluations. "It might live," he said, standing tall, meeting me eye for eye. And, in the moment, I weighed in my hands the potential of a small suffering life to my son's faith. How would this decision, to let the cat—a farm cat who knows his work, dispatching rodents with ease—finish his bloody labor, impact the spirit of this child? What if we took the mouse away only to find it still alive and suf-

ferring in the next day?

Still earlier that day my daughter Rhea had been planting peas in new compost. She is five, and I had shown her on her knuckles how deep, how wide. She ran in later, her face wet and red. "I don't know where they are," she said sobbing, "I covered them and I don't know how I'll find them again." She held five shriveled seed peas between her pressed together hands.

There is a part of me that wants here to talk about the past, about how ten years ago I walked into the JPR offices in green platform clogs and asked then editor Eric Alan for an internship. That decision wasn't premeditated, I wasn't answering an advertisement. My friend and fellow English major Chris Ammon (now also an occasional *Monthly* contributor—hi Chris!) had begun writing for another local publication. I was inspired, through amity or envy, to do the same.

Who can ever say what opens or closes a door? Where do the truths that form each moment, and inform the next, begin? From the *Monthly* I began a freelance career, from freelancing I went to graduate school, from graduate school into teaching. I can trace the pattern of my thought and living in any number of ways, but because it is only through the act of inscription that I can figure out what story I'm trying to tell, tracing the means through writing seems the most rational, and that story, begun in my own childhood, came to vocation with the *Jefferson Monthly*.

Which is why when I asked my children what story I should tell *Monthly* readers today they said I should tell you of mice, of how we carried the mouse to the moss wood and covered it with the lacy remnants of last year's leaves. How Rhea opened her fist and a pea rolled near to accompany it, whatever the journey. How tiny its eyes were, how

swift the blinking. How Xavier wants you all to be kind to animals, how kindness has many shapes and the core of its call is faith.

Faith that the peas will grow, one by one, up and to the light, forgiving a child's rows and depths with new leaves curled. That this morning the mouse proved gone and the pea too and my son looked at me with one of his historic smiles. "I knew it would live," he said. "Isn't it good that it's alive?"

Lara Vesta lives a double life as both country mouse and city mouse. She can be reached at lara@pacificu.edu

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there was only me. Now I
am a trinity, doubled and
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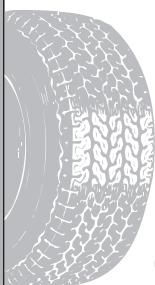
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FROM NATIONAL PUBLIC RADIO



Theater and the Arts

Molly Tinsley

In Praise of a Second Opinion

I've been twice to see Wole Soyinka's *Death and the King's Horseman* in the OSF's Bowmer Theatre, and I experienced a different play each time. Directed with care and flair by Chuck Smith, the fine performances did not vary significantly; it was my attitude that changed. It took a second exposure to Soyinka's dramatic strategy, his fusion of classical western forms with the rituals and conventions of the Nigerian Yoruba tribe, before I could fully appreciate the depth and honesty of his cross-cultural vision.

As the play opens, thirty days have passed since the death of the Yoruba king, and his horseman Elesin (Derrick Lee Weeden) is preparing to follow him. Tradition decrees this punctual self-sacrifice in order to guarantee the ongoing welfare of the tribe. But a beautiful girl catches Elesin's eye, and he insists on having her as a final indulgence, reassuring the people that his commitment to leave life by an act of will is still firm. Then the British District Officer gets wind of what he deems a barbaric practice. The steps he takes to thwart Elesin's passage succeed. Although Elesin's disowned son Olunde (Ryan Anderson), returned from medical school in England, takes on the ritual suicide his father failed to complete, the Yoruba world has been wrenched from its course, leaving the future uncertain.

That's Soyinka's unusual story, and Smith's production tells it in a multi-layered language that elaborates the richly figurative poetry with drums and dancing bodies swaddled in Lydia Tanji's magnificent sculptures of cloth. But by intermission, I didn't know what to think. The obtuseness and brutality of the British colonists had come through loud and clear, but Soyinka has famously warned against assuming his play hinges on a clash of cultures. Denied that easy theme, where was I to go?

I'd had trouble following the riddling poetry of the Yoruba market in the first act, and I'd disliked Elesin from his opening swagger, so I decided there must be something wrong with me. I'd cringed at the unabashed objectification of women, abetted by Iyaloja (Perri Gaffney), the matriarch of all people, and decided something was wrong with the play. By the end, I concluded this protagonist was cousin to the countless male leaders in the West who have allowed the privileges of power to compromise their sexual judgment at the expense of their responsibilities. Thus he'd got what he deserved.

The second time I saw *Horseman*, with the advantage of knowing what to expect, I relaxed and surrendered to its emotional currents. To my surprise, they gave meaning to my first impressions. The language of the opening market is indirect and convoluted for a reason; it reflects the subtle struggle going on beneath its surface. The day has come for Elesin to repay the community's complete indulgence hitherto, and he's stalling. His speeches are designed to lose his listeners, as he tries to rationalize his lust; theirs, to nudge him tactfully toward his obligation. What's more, I noticed that the other characters don't like the arrogant Elesin either. Sure, the silly girls fall all over him, but there's a wariness behind the impassivity of Gaffney's Iyaloja, and the Praise Singer (G. Val Thomas) is nervous, on edge. Their survival depends on Elesin doing what he's agreed to do.

In fact, Elesin's initial hubris is absolutely necessary, I realized, the arrogant starting point for his humanization, which forms the core of the play. While *Horseman*'s surface structure alternates between the mystical culture of the Yoruba and the legalistic culture of the British, leaving no question as to which we're to reject, Elesin's downward arc from vital,

imaginative master of riddles to broken, stammering failure provokes a different question, one that concerns culture in general and the price we pay to belong.

After all, it's Elesin's culture that has encouraged his spoiled self-absorption, accustoming him to its luxuries and indulgence. Iyalaja isn't happy turning over her son's fiancée to Elesin, but her culture requires it—the future of the tribe is riding on humoring the horseman a little longer. The girl is young enough to be his daughter, and Elesin's proud display of her hymeneal blood represents patriarchal culture at its most heartless. The misguided Brits wreak havoc on the Yoruba culture, but no one is more cruel to Elesin, more unforgiving, than Iyalaja, with her relentless taunts and insults on behalf of the betrayed community. Finally, oppressed by both cultures, Olunde commits suicide, and while his choice is dramatic, even awe-inspiring, it reads as a waste from the perspective of either one.

Elesin carries culture's burden to the end. When the District Officer's wife Jane, a perfect muddle of well-meaning nonentity as played by Emily Sophia Knapp, makes a humane overture, he scorns it with the remark that wives should sit silent. Still the more authentic man has begun to emerge, one who blames no one but himself for his failure.

His reunion with Olunde speaks poignantly for a deeper reality than culture. Father, naked and defeated, tentatively approaches son, and sniffs the shoulder of son's business suit. Inhaling the scent of his unyielding child, Elesin epiphanizes the instinctual, natural bond that culture has twisted and destroyed.

Culture, the super-parent, nurtures human development but also constrains, even aborts that development. It is so entangled in identity that it's difficult to imagine what human nature would look like, were it possible to strip it of all cultural influences. It might resemble Soyinka's Elesin, cast out by one tribe, imprisoned by another, humbly expressing a simple, sensuous attachment to life, in the moments before culture-induced shame and despair force him to sever it.

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Tuned In *From p. 5*

without a local newspaper. Internet devotees believe the web can replace such functions but I'm doubtful. While online sources often engage in serious, useful journalism, it isn't my impression that they initiate the primary research that leads to that work. I think they look at newspapers for a general "sweep" of the environment, as well as some detail on particular stories of interest, and then burrow into particular topics of interest. I'm not sure they could function without newspapers as a foundation. Yet, some internet supporters persist in the belief that newspapers can transition to online services and survive.

Demographic forces seem to be arrayed against that approach as well. Americans have never cultivated a sense of paying for electronic media. While no one seems to question the idea that we should pay for media produced in a physical form, such as newspapers or magazines, or for film which involves a personalized group experience akin to theatre, there is no tradition involving paying for electronic content such as broadcasting or online material. The failure of satellite radio is a good example as are the numerous failures of online subscription services.

The problem grows increasingly severe as older readers, who are the most loyal to traditional media, both are the least-inclined to use online media and their numbers dwindle with age. Younger audiences, who tend to reject newspapers and traditional media in favor of online sources, expect to receive such material without paying for it.

In short, I find it difficult to understand how the journalists whose work forms the foundation of newspapers and wire services, and is the source material on which online journalists feast in order to produce their own output, will be supported in the emerging media marketplace.

Public radio is an oddity in this discussion. Contrary to Americans' general aversion to paying for electronic media, we rely on a model in which listeners voluntarily pay for radio which can be accessed without a subscription. Public radio's news content is, like newspapers', extremely expensive to generate and relies on employing a cadre of hardworking journalists to dig out this information.

Public radio's role goes much beyond

news, of course, and its cultural offerings are generally unduplicated in the media marketplace – at least at present. Yet, the trends which are operating in the newspaper marketplace have some frightening parallels for public radio. Public radio has traditionally catered to an older audience and relied on the maturation of younger listeners who have eventually "found," and then developed allegiance to, public radio. But younger listeners are increasingly turning to online sources and may not "graduate" to public radio in the way they traditionally have. Online media are also cutting into public radio's support from the business community which, in the current economy, has public radio stations across America facing increasingly stark financial pressures. One of my colleagues recently wrote: "I don't think it's a stretch to say many stations will find themselves in varying degrees of *extremis* over the next one possibly two years." Another colleague responded: "I'm with you. We are taking a beating in underwriting here, right now. It is really starting to show." We are facing those same pressures at JPR.

Localism is a major challenge which seemingly can't be duplicated by newly emerging media. Even to the degree that national news can be gathered and disseminated through some central systems, it is local newsrooms – at newspapers and radio/television stations – which constitute now nearly the entirety of local and regional news coverage and it is hard to see what other media systems could replace that type of coverage. Indeed, that is the reason that – in the steep challenges of the current economy – we continue to protect our local programming here at JPR above all else.

The other morning, when I awoke to the news that Denver's *Rocky Mountain News* was ending publication after nearly 150 years, I was saddened. The collective economic decline of the daily newspaper goes beyond nostalgia. It is simply frightening. And it is a pattern we must all fight vigorously to prevent its overtaking public radio.

Ronald Kramer, Executive Director

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Inside the Box

Scott Dewing

The iDrone: Think Different.

Much to the chagrin of the very intelligent but somewhat analogish and Ludditesque Mrs. Dewing, I recently purchased an iPhone.

Apple's iPhone is a beautiful combination of functional design and high-tech wizardry. That's not me endorsing the product nor the beginning of a product review. It's just me simply saying that the iPhone totally rocks.

Mrs. Dewing, however, did not share my enthusiasm.

"Why would you want to have access to your email all the time? And please, do you really need access to the Internet 24-seven?"

Those were fair questions. But after 17 years of marriage, I could see the trap that was being laid for me. If I said anything, it had better be good because the next question—the real question and perhaps the only question that really mattered to the czarress of household finances—would simply be: "How much?" That one was going to be coming at me like a heat-seeking missile.

No, in all truthfulness, I really didn't want to have access to my email (both personal and business) at all times. And no, I didn't *have* to have access to the Internet at all times.

But now that I do, I'm finding it increasingly difficult to imagine functioning without it. I would be a liar if I told you that I didn't find this growing dependency to be mildly disturbing. I must admit that my iPhone has quickly become an extension of myself, a self that is increasingly becoming a digitally tethered drone. I fly through my day under the control and direction of my iPhone. It wakes me up in the morning, feeds me a steady stream of news, information and music while I drink coffee, promptly delivers my most recent email messages, dispatches me to meetings that I would otherwise forget, and tells me

what I'm supposed to do next so that I don't sit on my ass and do nothing.

I'm not alone in being sucked into the iPhone's digital vortex. Last year, Apple sold 13.7 million of these sleek suckers worldwide. And even in the midst of global economic collapse and predictions of domestic doom and gloom, Apple's sales were up 6 percent in the last quarter of 2008.

I carry my iPhone everywhere. Ask me any question and I'll likely be able to tell you the answer in moments. Of course, it's not really me who knows the answer, it's the World Wide Web. Like my iPhone itself, I'm just a conduit, an interface if you will, for the delivery of information.

I've noticed that with the aid of an iPhone and the crutch of always-on access to the Web, I've begun to retain less and less information in my brain. Like a computer's Random Access Memory (RAM), information is held only long enough in my brain to be processed and passed on before it is dumped from memory to make room for the next batch of bits. For example, just now I was trying to remember the name of a certain German electronica musician. All I could remember was that his first name started with a "J". A quick Google search gave me the name that my brain couldn't recall: Jens Buchert. In seconds, I've found the music track, "*Mélange Électrique*", I was seeking. Don't speak French? Me neither. But just a second while I consult the Web...okay, here is how that translates: "electric mixture". And "*mélange*" looks familiar. Oh, here it is in the English dictionary: "a mixture often of incongruous elements".

The line between my memory and the Web's has begun to blur more than ever now that I've taken the plunge into the "smartphone" sphere. And worse: it might be making me dumb (or dumber as the intelligent Mrs. Dewing might claim as I

mindlessly poke and tap on my iPhone's touch-screen).

The idea that the Web is dumbing us down was addressed in Nicholas Carr's excellent essay "Is Google Making Us Stupid?" published last year in *The Atlantic*. "For me, as for others, the Net is becoming a universal medium, the conduit for most of the information that flows through my eyes and ears and into my mind," Carr wrote. "The advantages of having immediate access to such an incredibly rich store of information are many, and they've been widely described and duly applauded...But that boon comes at a price...what the Net seems to be doing is chipping away my capacity for concentration and contemplation. My mind now expects to take in information the way the Net distributes it: in a swiftly moving stream of particles."

Indeed, I feel as though my brain is becoming rewired to expect and only accept information being delivered in rapid bursts of bits. So much so that lately I've been haunted by the phrase "the medium is the message" coined by media theorist Marshall McLuhan in his landmark book *Understanding Media: The Extensions of Man* published in 1964.

"In a culture like ours," McLuhan wrote, "...it is sometimes a bit of a shock to be reminded that, in operational and practical fact, the medium is the message. This is merely to say that the personal and social consequences of any medium—that is, of any extension of ourselves—result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology."

This, I think, gets at the heart of what I've been experiencing lately as I interface more and more with the new technology of the smartphone and the medium of the Web. They truly are "extensions" of ourselves and thus the medium of the messages

we receive and perceive. What does this all mean? What are the possible personal and social consequences? I do not know. But I do know one thing for sure: I won't find the answers to those and other deep questions amidst the drone emanating from the Web and through the tiny screen of my iPhone. To answer these types of questions, I'll need to go for a long walk and leave my iPhone at home so that I can do the one thing that all

these new technologies can't do for me: think.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



Correction: In last month's column, "Tech [ill]literacy," I recalled a conference I attended that I said was "sponsored by the International Society for Technology in Education (ISTE)." In fact, the conference was hosted by the Organization for Educational Technology and Curriculum (OETC), an ISTE Affiliate Organization.

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Recordings

Eric Alan

The Musical New World Order

"In India, Greece, and China, music represented the order of the universe. No Chinese emperor would come to power without making sure that music was in order, because he knew that if music wasn't in order there would be chaos and revolution."

-Jill Purce, author of
The Mystic Spiral

Every year on November 22nd—the anniversary of the assassination of John F. Kennedy—I find the above quote on my perpetual quote-a-day calendar from the radio program *New Dimensions*. This year, the quote took on a new dimension of its own in my mind, given the results of the American election less than three weeks before. I wondered: Is music in order as Barack Obama takes over as President of the United States?

I'm sure Chinese emperors had different definitions of order than I do. To me, music being "in order" means a collectively vibrant creative spirit, with powerful individual expressions being made from the heart, unworried about censorship or other egregious punishments resulting from those honest expressions. It means unique, forward-looking music being made for reasons deeper than commerce. It also means, however, enough commercial support for deserving new music that it's possible for its creators to continue creating on a professional basis. It means music which is relevant to the times, and adds meaning to our daily lives. It means music as a center point in society, helping to balance and inspire us not only to make the world a bit better, but to enjoy it more as it is.

By most of those measures, music is in order as 2009 begins, from my vantage point as JPR's music director. In an era when recording and distributing music has become easier than ever, the diversity and depth of music that crosses my desk has never been greater. Even if the percentage of truly outstanding releases among the one hundred or so weekly CDs that arrive here is depressingly small, the sum total of quality results—especially from do-it-yourself independent artists—has increased substantially. I can also tell by the often bizarre musical experiments that reach me,

no restriction of creativity is occurring. A more acute sense of social conscience has also crept in of late, especially along environmental lines. There is inspiration, joy, and a beautiful blurring of lines between genres, cultures, and ages. If I search hard enough to find order in the CD stacks, it is mostly there.

One exception to health among my measures of order is that the ability of musicians to make a decent living is suffering, in the age of file-sharing and wider economic difficulties. Recorded music sales are no longer bringing in the revenue they need to, for most; and touring is an extremely difficult proposition for a band trying to gain a following, especially here in the American west, where the distance between venues is often great.

I also see wider reflections of our society in the wild chatter of all that I receive, and those reflections are not always so comforting. Yes, there's a wild array of creativity happening; but it's often hard for its would-be listeners to find it, because the surrounding noise is difficult to cut through. Our communications lean to-

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greater.

wards expressing our own feelings, rather than listening well to those of others, and that is reflected in the disordered aspects of the music scene. Also, with the emphasis on creating individual expressions, the notion of a traditional song passed along from generation to generation seems to be losing currency. That, too, indicates that our selfish emphasis on individual well-being over the health of our society and planet has a price that shows itself via music.

Around the music itself, the old parasitic structures of the music business are crumbling quickly. That is something to celebrate, for it has removed the traditional blockades bands have generally faced in getting their music recorded and released. Still, that removal has also destroyed some of the checks and balances that have kept atrociously conceived and executed music from assaulting the public ears. More than ever, CDs barely fit for the landfill are being manufactured at a vast grassroots level, doing significant environmental harm as well as making it harder for the more worthy to be heard. I cringe at the way new technology

is enabling the permanent capturing of mediocrity and worse. As long as it takes for plastic to degrade, I can only assume that for thousands of years hence, our culture will be judged in part by obscure terrible recordings that should never have been made. Thus, I apologize in advance to future archaeologists for this aspect of our culture's excess.

I also wish to point out that the perspective on order with which I started this article is spoken from an emperor's perspective. From the common person's viewpoint, there are times when chaos and revolution are not just a grim reality or an unfortunate necessity, but an exciting step forward on the way towards something better. "Chaos should be regarded as extremely good news," wrote Buddhist master Chogyam Trungpa—a quote centrally placed in Pema Chodron's masterwork book, *When Things Fall Apart*. There are times when disorder in the short term best serves deeper order over time. So, in assessing whether order exists in music at this time of extraordinary shifts, it's worth stepping back to ask an even greater

question: to what degree do we even desire order? The answer to that is far more complex than any one song will ever sum up.

Eric Alan is music director of Jefferson Public Radio, and host of Open Air each weekday on JPR's *Rhythm & News Service* from 9 a.m.-noon. He's also the author/photographer of the book *Wild Grace: Nature as a Spiritual Path*, and the forthcoming book *Avenues of Tranquility*. He can be reached via e-mail at alane@sou.edu. And the inspiration for this piece should also be noted. *New Dimensions*, a radio program that seeks out the most innovative and creative people on the planet, engages them in spontaneous, deep dialogues, and broadcasts these programs to a worldwide audience, can be heard on JPR's *Rhythm & News Service* on Sundays at 4 p.m. and on the *News & Information Service* Saturdays at 7 p.m.

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The Daily Grind

continued from page 7



From the park across the street there's a gorgeous view of Little Butte Creek and the Butte Creek Mill. This creek is an important spawning ground for salmon. You can also spot river otter, turtles, a lone beaver, and deer along the creek. PHOTO: SEAN BAGSHAW WWW.OUTDOOREXPOSUREPHOTO.COM

1910 with a Parker Carousel Company carousel horse head on the front of it, and a large wooden door from the Morning Oregonian building in Portland.

"I love to take basket case projects and make them into something," says Russell as we admire some of the antique pieces he has painstakingly renovated piece by piece. A lover of antiques, he's also a packrat: he tells us they moved 17 rental trucks of stuff over a five-month period when they came to the area.

"The only thing that's not for sale is the jukebox," Russell continues, pointing to an enormous Wurlitzer jukebox that was made in the early 1960s and plays 45s. "A guy came in and offered \$10,000 for that but my wife said, 'there's no way you're selling my jukebox!'"

After visiting the store and his house,

we finally get to tour the mill. When you walk in, the first thing you see is a large case that displays some of the history of the area and of the mill itself. There is a black and white photo of the mill from 1883 with horse drawn wagons lining the streets—farmers waiting their turn to grind grain, an old Indian mortar and pestle found by the creek, and an Indian arrowhead found where the water comes into the mill. Then we enter the grinding room itself, where the flour is actually made. It's noisy in here as the belts and the 137-year-old 1,400 pound French Buhr grinding stones turn. These original grindstones were quarried in France, then sent to Illinois for assembly, and eventually shipped around Cape Horn up to Crescent City, California. As if that voyage wasn't long enough, the stones then made their final trek over the mountains to

what is now known as Eagle Point. The air is sweet with the smell of wheat and corn, like in a bakery. Everything moves fast and it seems chaotic and exciting as freshly ground corn shoots into a sifter while some kind of flour comes out into a 25-pound bag. There are crisscrossing metal tubes, a grain elevator, and ropes dangling from the ceiling. I can imagine the eager faces of the hundreds of school kids who visit the mill each year.

"What's happening?!" I ask.

Russell tries to explain: "Up above, all of those are storage bins," he begins, pointing to the ceiling above the ropes. "We have soft white wheat, rye, hard red spring wheat, and yellow corn. When I pull a rope, gravity releases the grain into the hopper here," he points to an enormous contraption that I can only describe as some kind of holding

machine. "This is the original hopper," Russell continues, shouting over the noise, "and you can see this high tech string regulates how much grain goes between those stones ... and those stones are now rotating with water power. As those stones turn at about 100 rotations per minute it grinds the grain into flour." It's fascinating to note that the miller never lets the stones touch each other as the grain and bran and germ pass through.

The miller overseeing this system is Mike Hawkins, the same man who has been working at the mill for more than 20 years. Like Russell, he's wearing a button-down light denim shirt and glasses. Unlike Russell, Hawkins has flour smeared on his cheek and nose and a hurried air as he goes from a tube spouting ground grain to a mixer noisily churning a batch of pancake batter. By now it's almost noon and before Hawkins goes on his lunch break he turns off the machines.

The loud clanking noises stop. I use the lull to ask him some questions. I've never talked to a miller before. In fact, the only reference to millers in my life is a traditional much-loved French lullaby I sing to my kids. Translated, the words go something like this: "Miller, you're asleep/Your mill is turning too fast/Miller, you're asleep/Your mill is going too strong." So my first question is pretty basic and sounds a little silly, even to me. "So what do you do every day?" I ask.

"My main job is to grind flour and to make mixes," Hawkins says, answering my questions with patience and good humor. "Of course I have to order supplies to make sure we have stuff to grind. I also do some maintenance, and deliveries."

I ask him if he ever thinks about the fact that he works in a mill built in 1872 performing tasks that have essentially remained the same for over a century. "It's definitely a unique place to be," he answers gamely, adding that one of the best parts of his job is leading tours of the mill for school children and other visitors. It's rewarding to tell stories about how the Klamath Indians trav-

eled over 90 miles from Fort Klamath to trade goods, usually berries and leather, for the flour milled right on the very spot where the wide eyed kids stand. Hawkins also likes that he is making healthy food, as everything the mill produces is whole grain. "When you take out part of the flour, the germ and the bran, you just took off two-thirds of the nutrients. We don't do that here, so it's nice to feel good about the product that you're making—that it's a good product for people."

In 2008 the Butte Creek Mill produced about 250,000 lbs of product, including pancake and cornbread mixes. The corn used at the mill comes from central California. Rus-

ssell points out that his wheat comes from Montana where the severe weather during the growing season stresses the wheat and causes the protein levels to go up. People who bake prefer higher protein levels for baking. And while there is less expensive

high protein wheat on the market grown in warmer climates, the protein is generally attained through the use of chemical spraying. So, Russell prefers to pay a little more for the natural stuff. They deliver to stores, bakeries, and restaurants from Ashland to Grants Pass. A retail store in New York City also buys their products, and they ship gift boxes around the United States. You can also buy their products at the mill's large retail store, which is our next stop. The store is warm and sweet smelling, heated by a World War II U.S. Army potbelly stove, which has a pan of cloves and cinnamon water simmering on top of it. I linger here admiring the refrigerator case full of different kinds of Butte Creek flours and things like Wacky Jacky cake mix (a whole wheat cake mix) and Better Beer Bread (a quick bread made with a bottle of beer). They also sell other local products like Dagoba Chocolate and Butte Creek concoctions which Bob and Debbie designed together. Confetti soup, a mixture of different colored lentils, catches my eye.

Still, 2008 was not an easy year for the

mill. Due to a variety of factors, including an increased demand for corn-derived ethanol, widespread drought in Australia, and more demand from the Chinese for wheat, the worldwide price of wheat skyrocketed. In 2007 the mill's standard load of 30,000 lbs of grain cost \$2,180 but by the end of 2008 that number had quadrupled to \$9,710. While this was good for wheat farmers, it has been difficult for consumers and the Russells. The mill has seen sales of gift boxes drop and has been forced to raise prices. When one full-time and one part-time employee left, Russell decided not to hire other people for those positions.

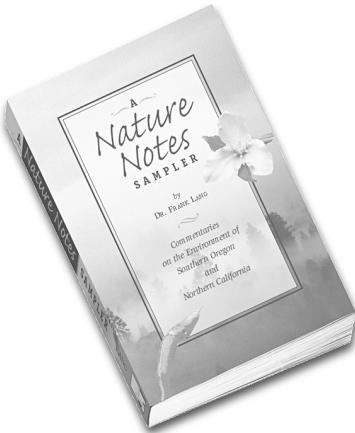
But despite the down times, Russell's attitude is upbeat. Owning a historic mill for a history buff like him is a dream come true and you can hear it in his voice when he greets visitors with a hearty welcome as they come into the mill. A tourist wearing suspenders and a plaid shirt tells us his name is Harvey and that he's originally from Texas but lives in Crescent City. Harvey says he and the missus have been coming to the Butte Creek Mill every three or four months for the last twenty years to stock up. "We like the cornmeal real well," he says. "Its ground like the wife likes to make cornbread."

"Everything tastes better when you see how it's made," Russell jokes, "except maybe sausage."

The mill, open Monday through Saturday from 9 to 5 and Sundays from 11 to 5, offers free 20-minute tours daily. I'm eager to come back with my family when the weather's warmer. We'll bring a picnic to eat at the benches by the creek. Or maybe we'll come for the kick-off summer event on May 9th, a vintage festival with old-timer fiddlers, a Dutch oven cook-off, free samples, antique tractor races, and petting zoo for kids. Any visit to the mill is free but beware: your wallet will be lighter when you leave and your hands full of confetti soup and Better Beer Bread. The idea of a staycation in southern Oregon is sounding better all the time.

Jennifer Margulis is a travel and culture writer living in Ashland, Oregon. Read more about her at www.jennifermargulis.net.

A Nature Notes S A M P L E R



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Nature Notes

Frank Lang

Klamath-Siskiyou Diversity

Mountains create more isolation through climate, geological and disturbance diversity than lowlands and so often have more species, especially at middle elevations. The Klamath-Siskiyous may have shielded life from the second worst disaster ever, 65 million years ago. Even the timing was bad, coming after and during great outpourings of carbon dioxide from Siberian volcanoes. North America was the worst hit, being covered by a lateral blast from a seven to ten mile wide asteroid traveling over 20 times faster than a bullet. First to spread across North America was a cloud of hot vaporized rock. Next was a tidal wave likely hundreds of times higher than the one in the Indian Ocean. Seawater probably washed over our continent except perhaps the top of the Klamath-Siskiyous-Belt Mountains.

When ejected rock fell red-hot back to earth, even wet wood burned for there was 10% more oxygen back then. Forests became ash except perhaps for serpentine and shale areas in the high Klamath-Siskiyous and Appalachians. A "nuclear winter" was followed by super-warming by carbon dioxide from vaporized rock. And we complain about our weather! Only one primate apparently survived, appropriately named *Purgatorius*.

Treeless or wet habitats may have saved some of our relict plants, such as *darlingtonia*, *kalmiopsis*, *darmara* and *meadowfoam*. Unfortunately, we don't know fossils or molecular clocks that could confirm this.

Remember when we were told that only cockroaches would survive a nuclear holocaust? Well, DNA indicates that the wood roach (*Cryptocercus*) began diverg-

ing from Appalachian roaches around this time, suggesting that the end-Cretaceous catastrophe created a big gap between the two populations for the first time.

Unlike the Gulf of Mexico crater, wood roaches are no smoking guns. Because the Klamath-Siskiyous may be the oldest continuous mountain systems in North America, it's more likely that they accumulated diversity rather than being just a refuge at end-dinosaur times. The Appalachians should have accumulated more than our mountains because they rose earlier, but erosion reduced them to hills for a very long time. Our mountains' great geo-diversity also provided thousands of habitats that not only

increased speciation through isolation but also provided enough habitats for species to "hop over" to adjacent ones more suitable to them under a new climate, thus reducing extinctions.

If the dinosaur-killing asteroid was the second worst disaster for life, what's the worst? That's the topic of another Nature Note, one on cave marble.

“
Remember when
we were told that
only cockroaches would
survive a nuclear
holocaust?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



Jake Shimabukuro

April 1 ■ 7:30pm

Though many still have trouble pronouncing his last name and the instrument he plays, Jake Shimabukuro is becoming recognized as one of the world's top ukulele musicians. Renowned for lightning-fast fingers and revolutionary playing techniques,



Jake views the ukulele as an "untapped source of music with unlimited potential." His virtuosity defies label or category. Playing jazz, blues, funk, classical, bluegrass, folk, flamenco, and rock, Jake's mission is to show everyone that the ukulele is capable of so much more than only the traditional Hawaiian music with which many associate it.

The Spencers Theatre of Illusion

April 9 ■ 7pm

The Spencers have redefined the art of illusion and are shattering the stereotype of the traditional magic show. They have appeared before sold out audiences around the world, been named Performing Arts Entertainers of the Year for a record-breaking six consecutive years and made sports history when they vanished the NHL's prized trophy, the Stanley Cup.



Red, Hot... & Blue!

April 7 ■ 7:30pm

Red, Hot... & Blue! is a hit song and dance revue from Branson, Missouri which has played at the Ain't Misbehavin' Supper Club and other venues since 1994. The show takes audiences on a nostalgic musical journey through the decades — from the Raucous Ragtime Era to the Roaring '20s, from the Classic Jazz Era of the 1930s to the Swingin' Sounds of the '40s and the Big Band Era, and from the Hilarious '50s to the Rockin' '60s and Disco '70s.

Join the Hot Flashes for a rockin' evening of music, magic and mayhem!



Mama's Got a Brand New Bag!

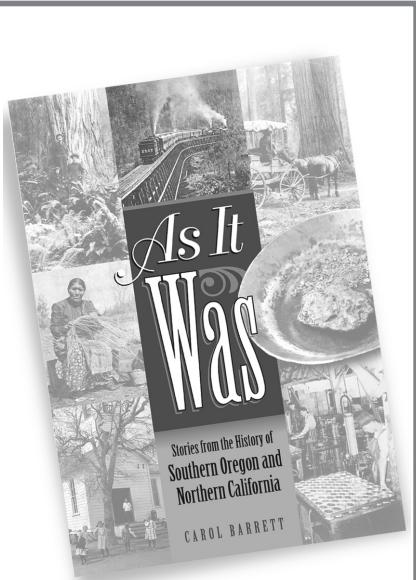
April 25 ■ 7:30pm

The Hot Flashes return to the Cascade with an all-new hilarious musical — *Mama's Got a Brand New Bag!* The show features 5 wild and wonderful ladies, 4 magical purses, and 20 funny and funky new tunes.

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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

John C. Barnum: Youngest Railroad Conductor in America

by Alice Mullaly

The youngest railroad conductor in America in 1893 was 13-year-old John C. Barnum of Medford, Oregon. His father had leased the Rogue River Valley Railroad that ran the five miles from Medford to Jacksonville. The railroad didn't make much money, so Father became the engineer and Johnny was made conductor.

He soon was a favorite of locals, especially the ladies. But he also was teased by many of the salesmen who carried heavy sample cases that the youngster could not lift onto the train.

One day when Johnny was taking tickets and collecting fares, a big, burly salesman said he had lost his ticket and had no more money. Young Barnum moved on down the aisle while there was much guffawing by the salesmen and his friends. So Johnny sneaked up behind him, snatched his hat and promptly locked it in the express box. The salesman was outraged and demanded the return of his hat. "Not without the fare," replied Barnum. And sure enough, the man paid for his ticket.

The crowded railroad car erupted in cheers and applause. Everyone agreed, young Barnum was a full-fledged conductor, and there were no other reported incidents of teasing.

Source: *Medford Mail*, November 24, 1893, p.2

The Patrick Creek Lodge

by Shirley Nelson

Around 1900, George Dunn built Patrick Creek Stage Station in northern California to serve travelers on the Gasquet Toll Road. He sold meals for twenty-five cents.

After Dunn was murdered for \$7.50 worth of gold, Lew Higgins purchased the building; later, it was sold to the Raymond family who operated it successfully for sev-

eral years. The station's lodge burned in 1919.

The Raymonds built a new lodge four miles downstream on Patrick Creek, beside the route of the planned Redwood Highway—Highway 199. Completed in 1926, Highway 199 greatly improved travel from Crescent City, California, to Grants Pass, Oregon. The new lodge opened May 8, 1926. Originally called "Patrick Creek Tavern," it is now known as "Patrick Creek Lodge," and it has had several owners.

Since 1926 the lodge has remained a welcome place for rest and refreshment, midway between the coast and the Rogue Valley. Today the lodge is fitted with modern conveniences, although guests may still enjoy the ambience of the original rooms, the big sitting room with its fireplace, and the dining room overlooking the creek.

Sources: Materials from Patrick Creek Lodge and U. S. Forest Service office in Gasquet.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Harrow in Field

anonymous oil on panel, c.1600

If geography's what's left when history
Fades to some final erratum stuck
To the foot, scraped off like cowdung
At the door,

Then we have come to the right place,
A field, this field, the smell of earth,
Dawn, and two clownish Dutchmen
(*Clown* from *clod*—

A derivation wholly lost to the midden
Unless centuries are pried back to show
The brown-clotted, briny stuff
That dike's flood

Left as some glomming pestilence
To stick and stick again to plodders
Striking out for godforsaken
Mud-brown flats).

If there's a meaning to their work
We cannot derive it from blotches
Sublimely thrown against sky,
Like dark mud

On lighter mud, and the historian
Is obliged to note the brazen lack
Of individualizing detail:
Men are clods,

Clods making clowns of any man.
This is what the years' receding muck
Has left on pasture, anvil, gate
Dull in sun;

While someone, a bare-armed woman,
No more than a brushstroke's blur,
Leans from a window calling the two
Back—or not—

The sun streaking her cocked head;
While soldiers harrowing geese
Wheel and turn in sodden furrows:
Just out of

Reach they seem, at plowed margins:
Moving, as they are, toward a westerly
Vanishing point whose coordinates
Must be *thence*.

One woman and two oafs known
To us in the clumsy certainty bestowed
By ignorance on time, and what's known
Is soon lost

In unsalvageable earthworks formed
On clod-strewn turf and, farther, down
Into the damp heart of Flemish dawns,
Clod turns *clown*

And so on, through eelgrass, past weirs
(Voices embogged in waterweeds);
Through long nights of peasant uprisings
And wan kings

Mustered on mounds of castlemud,
And the cold, heavy, golden things
Sunk along with the names, the wars
And the biers.

Trenchmud, hillmud, acres of sludge—
We raise our eyes to the horizon's
Faint smudge that asks, *Can you bear
The fresh touch*

Of loam, bear how it works under nails?
The two men clump off in heavy clogs.
Now watch as the girl watches crops fail.
Stand near. Here.

As part of National Poetry Month, Brian Culhane will read from his new book of poems, *The King's Question*, at Bloomsbury Books in Ashland on Thursday, April 9, at 7:30. In 2007, the Poetry Foundation honored Culhane with the Emily Dickinson First Book Award, for a poet over fifty who had never published a book of poems. The winning collection was published by Graywolf Press in 2008. Brian Culhane lives in Seattle and teaches at Lakeside School. "Harrow in Field" was first published in *The Hudson Review*, then collected in *The King's Question*, is used with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.

Please allow two to four weeks for reply.

2009 Rogue Valley Earth Day Celebration

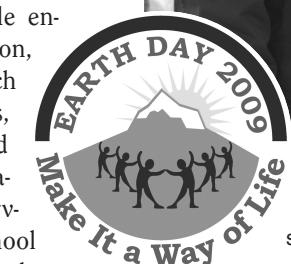
By Paige Prewett

With this year's theme, *Make It A Way of Life*, Rogue Valley Earth Day strives to help visitors discover new ideas and adopt tangible actions that shape sustainable lifestyles and build community. This joyful, annual festival invites area residents of all ages to learn about environmental stewardship in a fun and inspirational setting.

From electric cars and solar panels, to composting and growing food, over 75 exhibits will teach about green building, water and energy conservation, landscaping and gardening, renewable energy choices, transportation, wildlife preservation and much more. Regional non-profits, government organizations and businesses will offer information about their programs, services and products, while school groups will have a forum to share their knowledge with others.

Rogue Valley Earth Day is the first Zero Waste event in the region, working towards waste prevention, recycling and composting in all aspects of the celebration. Local food vendors will serve earth-friendly fare using biodegradable plates, cups, napkins and utensils; used dishware is collected separately, shredded by volunteers, and composted onsite. Event signage is made using reclaimed materials, fliers are printed on 100 percent recycled paper, and the exhibitor

application process is paperless. Exhibitors are given recommendations on steps to prevent waste generated by their displays. New this year, a 400 gallon water tank provided by Bellview Grange will provide water to refill containers. Event-goers are asked to do their part: instead of bringing disposable cups, bottles and other items, please bring reusable alternatives.



2009 Rogue Valley
Earth Day Celebration
Saturday, April 25,
11:00-4:00 at
ScienceWorks in
Ashland



PHOTO: PAM LOTT

Area residents unite to teach, learn and explore at the celebration of Rogue Valley Earth Day 2008. Pictured here, Wendy Siporen of THRIVE, and event sponsor Ashland Food Co-op's Annie Hoy.

As a venue for local performers to share their talents, the celebration features live entertainment throughout the day on the Lithia stage. During the Art Now "Trashion" Show, recyclers will model attire made from reclaimed materials on the Earth Day Runway. The Mighty Lonesomes will blend lively vocal harmonies with time-honored bluegrass instrumentals, and Ashland Danceworks will present upbeat hip-hop and jazz routines to contemporary music. Siskiyou Violins, an ensemble of young violin

ists from the Rogue Valley and Northern California, will perform their award-winning skills with bow and strings. Comprised of local students, Rutendo Marimba Band will play melodies and rhythms inspired in Zimbabwe, and members of the Rogue Valley Peace Choir and Children's Peace Choir will sing songs advocating for peace, social justice and community well-being. Socially conscious

hip-hop artist Momo Smitt will use rhyme and verse to portray the necessity to live out of compassion for each other and for the environment. Between acts, DJ Jahfirm will spin eco-centered, funky beats.

A family-friendly event, hours of activities will amuse children of all ages. Eco-Quest leads young people on a hands-on tour of exhibits, Ashland YMCA will conduct games on the open field, and recycled crafts will give kids an outlet to explore their creative sides.

Visitors are encouraged to walk, bike, carpool or ride the free RVT shuttle from Medford and Talent. Outdoor event admission is free. ScienceWorks Museum will be open to the public with regular entry fees; \$1.00 of each admission will be directed to support the event. ScienceWorks is located at 1500 E. Main Street in Ashland.

For more information, entertainment schedule and free RVT shuttle schedule, visit www.RogueValleyEarthDay.net or call 541.488.6606.



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6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob
Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

5:00pm All Things Considered

6:00pm Folk Show

9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha

Rhythm & News Highlights

Marian McPartland's Piano Jazz

April 5 · Helen Sung

Pianist Helen Sung is a dazzling and passionate player with a flawless technique and an exquisite touch. Originally from Houston, Texas, Sung is a graduate of the Thelonious Monk Institute of Jazz Performance and has played with such luminaries as Clark Terry and Wynton Marsalis. She shows off her compositional skills, playing her own tune "Hope Springs Eternally," and joins McPartland on "Someday My Prince Will Come."

April 12 · Dr. Billy Taylor

Piano Jazz begins its 30th anniversary season with the show that started it all. In this inaugural program from April 1979, pianist and educator Dr. Billy Taylor talks with McPartland about everything from Bach's figured bass to Ellington's comping style. Taylor performs his famous "C A G" and McPartland joins in for "All the Things You Are."

April 19 · Esperanza Spalding

Bassist and singer Esperanza Spalding has taken the jazz world by storm with her grooving bass lines and her neo-soul inspired vocals. She shows off her talent on Lionel Hampton's "Midnight Sun" and a song that seems to sum up her approach – "Jazz Ain't Nothing but Soul."

April 26 · Dick Hyman

Piano Jazz celebrates its 30th anniversary with a return visit from pianist, composer and arranger Dick Hyman, who appeared on the show during its first season in 1979. Always the fleet-fingered pianist and versatile musician, Hyman performs Gershwin, Jobim and a James P. Johnson rag before winding up the hour playing an improvised blues tune with McPartland.



24 year old Esperanza Spalding, a Portland, Oregon native, joins Marian McPartland on the April 19th broadcast of *Piano Jazz*.

The Thistle & Shamrock

April 5 · For Freedom Alone

In 1320 a landmark document set out the principles of democracy on which the U.S. constitution was later based. The Declaration of Arbroath is remembered today in Tartan Day celebrations held throughout the U.S. and in the feature piece, fiddler Laura McGhee's "Arbroath Suite."

April 12 · Bridges

There are many songs and tunes commemorating the landmarks that span our rivers and railways. Every bit as powerful as these physical structures, music is our bridge across time and place and our way to connect with one another. This week's show metaphorically crosses all forms of bridges.

April 19 · Springsong

Celebrating the full flavors of the season, this week's show features life-affirming acoustic sounds from the of the Atlantic archipelago's coastal communities.



An alternative health care practitioner for 40 years, author Darca Nicholson discusses her latest book on *New Dimensions*.

New Dimensions

April 5 · A Journey Towards Love with John Dear

April 12 · Loving and Healing Your Beautiful Body with Darca Nicholson

April 19 · Crazy Wisdom for a Crazy World with Wes "Scoop" Nisker

April 26 · Love is All There Is with Isha

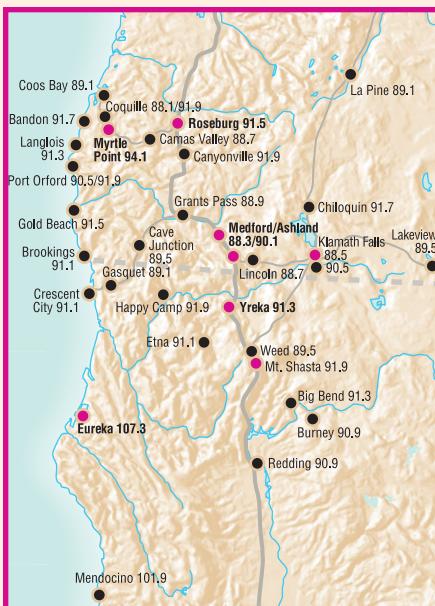


Houston born Pianist Helen Sung, a graduate of the esteemed Thelonious Monk Institute of Jazz Performance at the New England Conservatory of Music, is a featured guest on a special Spring Membership Drive broadcast of *Piano Jazz*, April 5th.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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- FM Translators provide low-powered local service.

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KLMF 88.5 FM

KLAMATH FALLS

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MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm From the Top
4:00pm All Things Considered

5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Happy Camp 91.9	Port Orford 90.5
Chiloquin 91.7			

Classics & News Highlights

* indicates birthday during the month.

First Concert

March 31 - April 7 JPR Spring Membership Drive

Apr 8 W Tartini*: Violin Concerto in B flat major
Apr 9 T de Falla: *Nights in the Gardens of Spain*
Apr 10 F Poulenc: Clarinet Sonata
Apr 13 M Félicien David*: Piano Trio No. 2
Apr 14 T Delibes: Duet and Airs de danse from *Lakmé*
Apr 15 W Elgar: *Froissart*
Apr 16 T Barber: Second Essay for Orchestra
Apr 17 F Beethoven: Six Bagatelles, Op. 126
Apr 20 M Marinus de Jong: Horn Concerto
Apr 21 T Debussy: Sonata for Flute, Viola and Harp
Apr 22 W Purcell: Musick from *King Arthur*
Apr 23 T William Clifford Heilman: Piano Trio
Apr 24 F Haydn: Spring from *The Seasons*
Apr 27 M Georgy L'vovich Catoire*: Violin Sonata No. 2
Apr 28 T Glazunov: *The Forest*
Apr 29 W Mozart: Piano Concerto No. 11 in F major
Apr 30 T Lehár*: Concertino for Violin and Orchestra

Siskiyou Music Hall

Mar 31 - Apr 7 Spring Membership Drive

Apr 8 W Wranitzky: *Grande Sinfonie Caracteristique*
Apr 9 T Mark O'Connor: Double Violin Concerto
Apr 10 F William Wallace: *Creation Symphony*
Apr 13 M Saint-Saëns: Piano Concerto No. 3
Apr 14 T Szymanowski: *Song of the Night*
Apr 15 W Fasch*: Overture (Suite) in D minor
Apr 16 T Peterson-Berger: Symphony No. 3 "Lapland"
Apr 17 F R. Strauss: *Ein Heldenleben*
Apr 20 M Haydn: Symphony No. 7 in C major
Apr 21 T Goetz: Piano Quintet in C minor
Apr 22 W Giuliani: Guitar Concerto in A major
Apr 23 T von Weber: Symphony No. 1
Apr 24 F Joseph Holbrooke: Piano Concerto No. 1
Apr 27 M Prokofiev*: Selections from *Romeo & Juliet*
Apr 28 T Reznicek: Symphony No. 2 "Ironic"
Apr 29 W Beethoven: Violin Sonata in G major, Op. 96
Apr 30 T Lehár*: Piano Sonata in D minor

April 11 · Die Walküre

Conductor: James Levine
Christine Brewer, Waltraud Meier, Yvonne Naef, Johan Botha, James Morris, John Tomlinson

April 18 · Siegfried

Conductor: James Levine
Christine Brewer, Jill Grove, Christian Franz, Gerhard Siegel, James Morris

April 25 ·

Götterdämmerung

Conductor: James Levine
Christine Brewer, Margaret Jane Wray, Yvonne Naef, Christian Franz, Iain Paterson, John Tomlinson



Romanian born operatic star Angela Gheorghiu stars in the Metropolitan Opera's production of Donizetti's *L'elisir d'amore* during a special Spring Membership Drive broadcast, Saturday, April 5th at 10am.

From The Top

April 4 · Zellerbach Hall, Berkeley, CA. *From the Top* visits Berkeley, California to feature the San Francisco Girls Chorus and a teenage quartet who play a modern piece by a 17-year-old composer from Palo Alto.

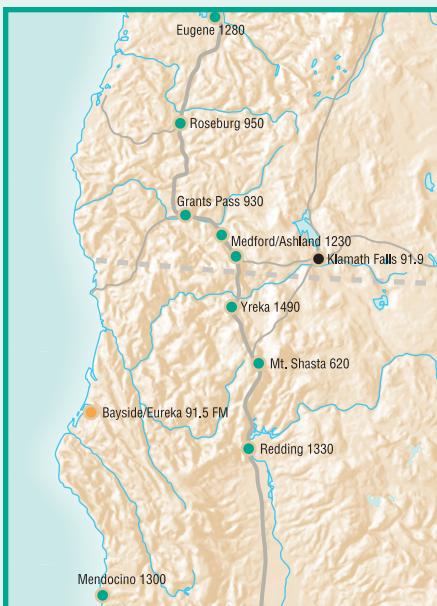
April 11 · Kaul Auditorium, Portland, OR

The beautiful Pacific Northwest sets the stage for this week's broadcast, featuring a Mozart Clarinet Quintet with David Shifrin of Portland's Chamber Music Northwest and some of his young students.

Metropolitan Opera

April 4 · L'Elisir d'amore

Conductor: Maurizio Benini. Angela Gheorghiu, Rolando Villazón, Franco Vassallo, Bryn Terfel



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Klamath Falls
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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm The Story
4:00pm On Point
6:00pm World Briefing from the BBC
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am The State We're In
8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts

6:00pm The Vinyl Cafe
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Global Vision
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

News & Information Highlights

Selected Shorts

April 4 • Jhumpa Lahiri's Two Worlds

"Hell-Heaven" by Jhumpa Lahiri, read by Rita Wolf
Feature: Jhumpa Lahiri and Isaiah Sheffer in conversation

April 11 • What Do Women Want? A Tribute to Eudora Welty

"Lily Daw and the Three Ladies" by Eudora Welty, read by Marian Seldes. "The Key" by Eudora Welty, read by Sloane Shelton. Feature: Introductions by author Ann Patchett

April 18 • Gone Missing

"Going, Going, Gone" by Peter Blauner read by Keith Szarabajka. "The Purple Is Everything" by Dorothy Salisbury Davis, read by Christina Pickles

April 25 • Fiction into Film

"No Bikini" by Ivan E. Coyote, read by Sonia Manzano. "Kubuku Rides (This Is It)" by Larry Brown, read by Myra Lucretia Taylor. Feature: Filmmakers Terry Kinney, Doug Bost and Claudia Morgado Escanilla discuss their work.

Exploring Music with Bill McGlaughlin

Week of April 6 • St. Matthew Passion

Composed in 1727, it's one of two surviving settings of the last days of Jesus Christ composed by J.S. Bach. We'll explore the history of this masterpiece and sample some different recordings.

Week of April 13 • Beethoven and that Danged Metronome

How do tempo and interpretation affect the emotional impact of a composition?

Week of April 20 • Béla Bartók

We'll follow the life and musical development of one Hungary's greatest composers.

Week of April 27 • The Big Five, Part 1: The Chicago Symphony Orchestra

We'll reach back into the history, growth and development of one of America's great musical institutions.

but unfailingly civil manner. For more than two decades, consummate interviewer Diane Rehm has offered compelling conversations with the world's most interesting and important people. The program features a lively mix of current events and public affairs programming that ranges from hard news analysis of politics and international affairs to in-depth examinations of religious issues, health and medical news, education and parenting. The most popular segment of *The Diane Rehm Show* is the News Roundup. Each Friday, Diane reviews the week's top national and international news stories with a panel of journalists. Roundup regulars include NPR's Daniel Schorr, Gerald Seib of *The Wall Street Journal*, William Kristol of *The Weekly Standard*, Susan Page of *USA Today*, E.J. Dionne of *The Washington Post*, Jodie Allen of *U.S. News & World Report* and syndicated columnists Steve Roberts and Tony Blankley.



Diane Rehm, host of *The Diane Rehm Show*

The Diane Rehm Show

Each weekday morning at 7 a.m. hear the *The Diane Rehm show* on the News & Information Service. *The Diane Rehm Show* has been described by *Newsweek* as one of the most interesting talk shows in the country. Diane's listeners and peers regularly praise her intelligent and probing

Art

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ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival presents four shows this month:

Macbeth, thru Nov. 1st
Death and the King's Horseman, thru Jul. 5th
The Music Man, thru Nov. 1st
Dead Man's Cell Phone, thru Jun. 19th
The Servant of Two Masters, thru Nov. 1st
Equivocation, Apr. 15-Oct. 31st
Shows are at 1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

- ◆ Camelot Theater presents *Shenandoah* thru April 12th. Located at Talent Ave & Main St, Talent. (541) 535-5250 www.camelottheatre.org

Music & Dance

- ◆ Chamber Music Concerts presents the Manasse/Nakamatsu Duo on Friday, April 10th, 8 p.m. at the Southern Oregon University Music Recital Hall.

- ◆ At the Craterian Theater this month:
On April 3rd, "DanceBrazil" at 4 & 7 pm.
On April 5th, a "A Celebration of American Music" with Beth Baker. 3 pm

On April 18th, "Whose Live Anyway?" 90 minutes of improvised comedy and song based on audience suggestions. 7 pm.

On April 19th, Jackson County winners of the District 8 solo music competition perform in "Stars on Stage: Celebrating State Soloists." 7 pm

On April 21st, the Eugene Ballet performs *Swan Lake*. 8 pm

On April 22-23rd, the Rogue Valley Symphony & Rogue Valley Chorale perform "Orff, Carmina Burana." 8 & 3 pm

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

◆ Music at St. Mark's presents the Worcester Cathedral Choir, from Worcester, England, on April 3rd. 7:30 pm. This concert is free and a reception will follow. St. Mark's Episcopal Church is located at Fifth and Oakdale in Medford. On April 19th, the Southern Oregon Chapter of the American Guild of Organists presents Michael Unger in recital. 3 pm. At First Presbyterian Church, Eighth and Holly in Medford. (541) 858-8037

◆ The Oregon Cabaret Theater presents the musical, *The Mystery of Irma Vep*, April 10-May 31. Previews April 8-9. Located at 1st & Hargadine Streets, Ashland. (541) 488-2902 www.oregoncabaret.com

- ◆ The Siskiyou Institute presents two events in April: Holly Hofmann, on flute, and Mike Wofford, on piano on April 10th. 7:30 p.m. On April 11th, Hofmann and Wofford offer a Workshop/Demonstration. 11 am. At the Old Siskiyou Barn, Ashland. Also, Jessica Fichot and her Gypsy Jazz Ensemble, Wednesday, April 22nd. 7 pm. At Paschal Winery in Talent. (541) 488-3869 or siskiyouinstitute.com.



PHOTO: STEVE J. SHERMAN

Pianist Xiayin Wang performs at the Ross Ragland Theater in Klamath Falls, April 25th at 7:30pm.

- ◆ St. Clair Productions presents Scottish fiddler, Alasdair Fraser, and cellist, Natalie Haas, on April 17th. On April 25th, ukulele Virtuoso Bill Tapia performs. All shows at 8 pm. At the Unitarian Center, 4th and C Streets, Ashland. www.stclairevents.com (541) 535-3562.

Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District on the first Fri-

Send announcements of arts-related events to:
**ArtsScene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com**

**April 15 is the deadline
for the June issue.**

**For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org**

day of each month. 5-8 pm. (541)488-8430 or www.ashlandgalleries.com

- ◆ Third Friday in Medford. Art galleries, shops and restaurants stay open late for the Third Friday art walk in downtown Medford. Each month new work by regional artists is showcased, and artists demonstrate their work along the sidewalks of Bartlett and Main streets, Middleford Alley and Theater Alley.

◆ Live music and art in Grants Pass on the first Friday of each month, 6-9 pm. At H and 5th Sts., Grants Pass. (541) 787-0910

- ◆ The Rogue Gallery & Art Center presents "Counter Clockwise" thru April 4th. At 40 South Bartlett St., Medford (541) 772-8118

◆ The Living Gallery features watercolor paintings by artist Susan McGuire, "People and Places: a collection of imagery inspired by real life" thru April. At 20 S. First St., Ashland.

- ◆ The FireHouse Gallery presents Cory Peeke and John Townsend, April 1-10th. At Rogue Community College, 214 SW 4th Street, Grants Pass (541) 956-7339

◆ The Schneider Museum of Art presents an "SOU Art Faculty Exhibition," April 17-June 20th. At 1250 Siskiyou Blvd., Ashland. (541)552-6245 or www.sou.edu/sma/exhibitions

- ◆ Wiseman Gallery presents "Rena Patterson-Still Lifes," April 15-24, then "RCC Art Faculty Exhibit," April 29-May 8th. At Rogue Community College, 3345 Redwood Hwy, Grants Pass 956-7339

◆ The Southern Oregon Guild presents "An Evening of Art and Wine," April 24th. 5-8 pm. At eight venues in historic Kerby, 26 miles SW of Grants Pass on US-199. www.southerngonguild.org (541)592-5019

- ◆ The Marion Ady Art Building presents the work of Dianne Erickson, April 27-May 22. Southern Oregon University campus, 1250 Siskiyou Blvd., Ashland

NORTH CALIFORNIA

Theater

- ◆ At the Cascade Theater this month:

On April 1st, Jake Shimabukuro one of the world's top ukulele musicians 7:30 pm

On April 3-4th, The Dance Project's "EXPOSED! A Celebration of Dance"

On April 7th, the song and dance revue from Branson, Missouri, "Red, Hot ... & Blue!"

On April 19th, The 50th Anniversary Tour of the Tokens

On April 25th, The Hot Flashes return to the Cascade with an all-new hilarious musical "Mama's Got a Brand New Bag!" 7:30 pm
1733 Market Street, Redding. (530) 243-8877
www.cascadetheatre.org

◆ Riverfront Playhouse presents *10 Little Indians and Then There Were None*, thru April 14th. Riverfront Playhouse 1620 E. Cypress, Redding 530-547-3924



The Living Gallery features watercolor paintings by California artist Susan McGuire through April (above, watercolor. "Va Voom").

Music

◆ At the Shasta College Theater in April:
Community Jazz Big Band, April 1 & 29. 7:30 pm.
Choreographer's Collaboration, April 17-18th. 7:30
Shasta Symphony Orchestra's Spring Concert, April 26th. 3:15 pm
At Shasta College, 11555 Old Oregon Trail, Redding (530) 242-7500

Exhibitions

◆ "Saturday Art Hop," is a monthly event, celebrating the arts and culture in Redding and the North State. 6-9 pm. (530) 243-1169
◆ "Nellie King Solomon" thru April 17th, and 60th Annual Art Student Exhibition, April 29-May 15. Shasta College Art Gallery, building 300,11555 Old Oregon Trail, Redding

UMPQUA

Theater

◆ UACT presents a musical set in the Caribbean, *Once On This Island*, April 16-May 10th. 7:30 on Fri. & Sat. and 2 pm on Sun. UACT is located at 1614 West Harvard, Roseburg (541) 673-2125.

Music & Dance



St. Clair Productions presents Scottish fiddler, Alasdair Fraser, and cellist, Natalie Haas, on April 17th at the Unitarian Center in Ashland.

◆ Scottish and English Country Dancing, Fridays, 7 pm. At the Roseburg VA Medical Center, Building 16, Auditorium, Roseburg

OREGON AND REDWOOD COAST

Theater

◆ *The King and I*, thru Mar 1st. At Little Theatre on the Bay, 2100 Sherman Ave., North Bend 541-297-5862 www.ltob.net

Music

◆ The Earl Brothers perform on April 11th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibitions

◆ At the Coos Art Museum:
Ruthanne McSurdy Wong - Assemblage Art thru April 11th
Sculptural works from the permanent collection thru April 11th
"Artistic Microscopy from the Oregon Institute of Marine Biology" thru April 11th
Pacific Northwest Sculptors Group Exhibition, thru April 11th
"Expressions West 2009," April 24-June 27th
"VISION 2009," April 24-May 23rd
At 235 Anderson Ave, Coos Bay. (541) 267-3901
www.coosart.org

◆ At the Humboldt Arts Council:
April 5 - May 20, "Linear Expression,"
April 5 - May 13, "Recent Acquisitions"
April 7-April 29, "Sergeant Pepper & Friends" thru April 8, "6th Annual Northwest Eye"
The Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Theater

◆ The Linkville Players present *DOUBT: A Parable*, thru April 4th. 7:30 pm. The Linkville



The Siskiyou Institute presents Jessica Fichot and her Gypsy Jazz Ensemble, Wednesday, April 22nd at 7pm at Paschal Winery in Talent.

The Rogue Gallery and Art Center in Medford presents "Counter Clockwise" featuring the paintings of Ilene Gienger-Stanfield through April 4th.



Chamber Music Concerts presents the Manasse/Nakamatsu Duo on Friday, April 10th at 8pm at the Southern Oregon University Music Recital Hall.

Playhouse is at 201 Main Street, Klamath Falls. (541) 884-6782.

Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thurs., 8:30-midnight. At Klamath Falls American Legion, 228 N. 8th St., Klamath Falls. (541) 882-8695
◆ At the Ross Ragland Theater this month:
Apr 05, "Red, Hot... & Blue!" 2 pm
Apr 25, pianist, Xiayin Wang, 7:30 pm
At 218 N. 7th St., Klamath Falls. (541) 884-L-I-V-E www.rrtheater.org



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the plaza in Ashland until 4/1.

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ashlandfilm.org

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